

WOMEN DO TAPESTRY WORK.

THE FASHION THIS SEASON AT THE WINTER RESORTS.

An Impetus Given to This Kind of Fancy Work by the Popularity of Tapestry in Drawing Room Furnishings—Most of the Designs Imported from France.

With the opening of winter resort hotels the thoughts of women of fashion turn to art needlework. In fact, that is about the only time of year when they do think seriously about it.

"I never touch a needle in summer when at Newport," said a pretty young matron the other day. "I can't bear to sew in hot weather, and, besides, at Newport one doesn't live in a hotel."

But at the winter resorts it is very different. There hotel life is quite the proper thing, indeed it is the only thing in some places, and hotel life always means long hours spent on the piazzas, which are really built, I imagine, to serve as reception rooms as well as promenades. The one thing they are not meant for is reading rooms.

No one, no woman I mean, ever thinks of settling herself to read on a piazza of one of the up-to-date Southern resort hotels. There is too much going on for that.

But we do receive our friends and drink tea and gossip there for several hours every day, and incidentally we do fancy work of some sort, or at least have a piece of work in sight, whether we put in many stitches or not. As aid to gossip, you know, there is nothing like fancy work. A silk or satin work bag with some work in it is just as much a part of a hotel equipment as a picture hat and parasol.

Last year knitting had a big vogue among young girls and old ladies, as well as with the rest of us who come in between. But that faded a natural death very soon, except with the grandmothers. This year, just by way of swinging to extremes, I suppose, we are all going to make tapestry. Yes, the work is really quite tedious, but it is very beautiful, and now, when all the most artistic drawing rooms in New York are installing a lot of tapestries among the upholsteries, it is quite worth while to turn out some on one's own account.

As every one knows, a medium sized chair with a back and seat of hand made tapestry costs anywhere from \$150 to \$300, and even then the work is not always of the finest.

"Now, I intend between Feb. 1, when I go South, and Easter to work a chair seat and a back, the materials for which will cost not more than \$50, and dozens of my friends are at work, or will be at work as soon as they leave town, on squares of tapestry for sofa pillows, fire screens, etc."

The fire screen is one of the newest ideas for going away fancy work. When finished it is mounted on a stand, and the gold or mahogany stand, according to the character of the room, and it looks delightfully quaint, occupying the post of honor in front of the drawing room gas log. It matches a parlor better than a dining room or library.

"I am afraid none of us is attempting an original design in doing the tapestry stitches. For one reason, there is no need, the designs furnished by the art needlework stores being charmingly artistic, and for another, the work would be laborious."

The tapestry squares which my friends are taking away to them, and also those I have, are already designed and started, so that all we need to do is to be careful about using the right shade of silk or worsted to match the design. Yes, all the materials are furnished with the design. Here is one of my squares."

The square she held up was about 27 inches across and to a novice looked almost completed. It turned out that a very beautiful, Watteau-style young woman in the centre was quite complete in the most exquisite of shades and the daintiest of stitches. The surrounding lake, foliage and sky were only outlined, and the background not even touched.

"Every stitch I take," the owner explained, "must be as fine as those in the centrepiece, and there is a lot of work to be done before the thing is complete, I can tell you."

It is one of the art stores much patronized by fashion the woman in charge showed a pile of tapestry squares of all sorts of designs, and said:

"Tapestry work is perhaps the most popular of all just now with women of means, for the reason that it is not nearly so difficult to do as fine embroidery and yet it is a fabric which is in fashion and probably always will be, because the real thing is never cheap."

All these squares are imported, and the designs, which include a female figure and a garden scene, cost, some purveyors, though, prefer the conventional styles.

"This," picking up a square which suggested a scene in the Forest of Arden, was a charming Rosalind in the foreground, "costs \$12, and this conventional design, which is of course the most popular, is only \$8. Of course, the more elaborate and the more original the design, the more the price would be about three times as much. But we are never asked to do the work."

"So far I have not had a customer who ever attempted to take a plain open work canvas and try to design patterns on her own account. It can be done, of course. In a crude way our great-grandmothers used to work samplers which sometimes showed very creditable ideas of drawing and design, but the task would be altogether too laborious for the average New York woman, because it means an exact and steady counting of stitches, and the strictest attention to the canvas until the work is at an end."

"These squares are not designed on this side of the water, at all. They are mostly French. All the materials except those for the filling in come with them, which, of course, is the reason why the finished result is so good. Left to their own choice, I find that some women make a awful mess of colors in the filling, and the other day a lady who bought a tapestry square to take with her to Palm Beach showed bright pink for the background or filling in."

"Oh, madam!" I exclaimed, "an old tapestry never has a pink background! What you want is a dull green or a soft brown, to throw into relief the sky and foliage, and the female figure of blue, as you see in gilded Dresden lists of white and pink."

"She looked quite unconvinced, but finally agreed to take what I advised."

"There are a lot of young girls among my customers who don't care to pay \$10 or \$12 for a tapestry square, and to them I am selling squares and oblongs of a heavy linen fabric, ornamented with Indian and Moorish designs which are worked up in rich, Oriental colors. They are comparatively inexpensive and the work not difficult."

"One young woman told me when asking my advice as to what selection to make that she wanted a square which would be suitable to give away, when finished, to a young man and which could be made into the sort of sofa cushion a man would not feel afraid to use every day in the week. I told her she was making a wise choice in taking the cash."

"Usually the back of these cushions is of plain crash, although once in a while it is embroidered all around the edges in a thick cord of variegated colors tied in a bowknot at one corner."

Woman's Dress and Her Shattered Nervous System

When the One Became Elaborate, the Other Went to Pieces—A Review of the Revolution That Ended the Old Regime of Feminine Meekness and the Consequences It Brought.

There are plenty of folks who deplore the strenuous existence of twentieth century womanhood with its accompaniment of nervous collapse, and these reactionary souls will be interested to trace in the silhouette of the dress the changes which have taken place in the relations between dress and manners so common in the history of fashion.

The facts are these: That between 1800 and 1850 there was a complete revolt from the comparative plainness of cut which had been the rule in nineteenth century dress-making, and all manner of weird draperies, in the shape of overskirts, panniers, and what not were eagerly piled one upon another without taste or sense. Mark that this period also witnessed the end of the old regime of feminine meekness and submission and the beginning of the agitation for women's rights, and you have the gist of the matter.

As long as a woman submitted meekly and gracefully to the trials of life and wore skirts cut in straight breadths and gathered into a belt, she was a moderately happy creature and could defy nervous prostration, but when she began to consider herself in the world and have her gorge cut on complicated lines, nervous prostration marked her for its own, and in spite of a vigorous outdoor life secured thousands of victims.

In a chronicle of that reign of simple dress, precedence both as to date and perfection in its own line must be given to the high waisted clinging gown which ushered in the nineteenth century. This generous frock was the very acme of simplicity and of economy of material and labor, for it required just five and a half yards of goods twenty-four inches wide and could easily be made in a day by any woman who knew how to handle scissors and needle.

It was cut with a perfectly straight back and front breadth, the back breadth a little longer than the front and side breadths, straight on the front seam and sharply gored on the back seam. This long skirt was slightly full to the tiny waist, which was just wide enough to cover the bust, was gathered and had two little straps over the shoulders, and a drawing string at top and bottom which tied at the back and drew the fabric in to the figure. That was all there was to it except the short puffed sleeve and the adjustable close long sleeve, and life must have been very simple for the woman who wore it.

It was cut from 1830 to the early '30s there was a transition period, when the waist gradually descended, became a tight fitting bodice and took on that champagne bottle cut to the shoulder which it retained for fifty years. Then began the era of full skirts made of as many straight breadths as the fashionable fulness required, sewed up, hemmed at one end and gathered into a waistband at the other. It was substituted.

Few women nowadays can realize the peacefulness and restful satisfaction of an existence governed by the belief that it is a woman's duty to submit to the reverses of life in a spirit of gentle and dignified resignation and the reassuring knowledge that a really good silk in one's wardrobe—and silks were good for something in those honest old days—was like the widow's cruse of oil. It never gave out, it could be turned upside down and wrong side out, could be sponged, pressed and retrimmed, and would not go out of fashion in a dozen years.

Such a gown was so plainly fashioned that it was never a mark of the skill of the home dressmaker, or might be safely trusted to a seamstress of very modest skill; and it was always quite good enough for any of the mild social functions which enlivened the simple life of long ago.

Now who so humble that she must not be up and carrying a career for herself? Who does not dream that if she works

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stantially the only skirt known for forty years.

of course describes only the foundations of costume. Trimmings were numerous and sometimes fantastic and sleeves took on a hundred different shapes. But

very hard indeed she may make money enough to have had many other things her frocks cunningly contrived after the latest French notions, which change completely once in six months and require the most skilful workmanship to be successful?

Incidentally, the modern woman acquires with the clothes a fine case of nervous breakdown which she would not have had in peaceful grandmother's straight breadths, sewed up, hemmed at the bottom and gathered into the waistband.

The first signs of a double chin may be noted in the looking glass. Look at yourself in profile, holding your head naturally, and count your chin. If you have more than one you are in danger of developing a deformity. If you have two full chins, with signs of a third, you have reached the danger mark where beauty ends and ugliness begins.

Women who are subject to headaches usually have the very double chin. The machine head must be held in one position and there is no such thing as exercising the muscles. Therefore the superfluous flesh accumulates.

The woman with a double chin who wishes to regain the lines of beauty has a hard task before her, but she can work out her own salvation. She must begin by loosening her neckbands and work with her throat exposed.

Her first task is that of massage. She must massage with the reduction movement. The strokes of her hand must be vigorous and downward. They must be heavy and quick.

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To make it, take an ounce of cold cream and work into it a teaspoon of borax powder. Let it lie in a tin and use it for the neck, but do not use very much. Place the thumb in the palm of the hand to keep it moist. More will fatten the neck.

Now try this massage movement. Strike the double chin with the palm of the hand, giving swift, hard strokes downward. If you will find that you cannot get yourself, get one of the little girls, if you will observe her, never accumulates a double chin. No matter how stout she may be, her chin is single and well rounded. And the reason for this is very far to discover.

Watch her a few minutes and you will see. Notice how freely she turns her head. See how continually she moves her chin this way and that way. She looks behind her without turning her shoulders, but simply by a motion of the head. She keeps up all day a wonderful neck practice.

Now, you, on the other hand, seldom turn your head. If you want to look behind you it is necessary for you to turn your shoulders.

If you wish to pick up an article, to search for anything, you do not turn your head but by movements of the back and shoulders. You keep your neck rigid.

I could not move my head if I wanted to do so, protested a woman with a double chin. "My collar is too high. It catches me back of the ears."

Another woman said: "It is a torture for me to turn my head. My neck is stiff. I have not for years twisted my head about. The muscles are so stiff and I have contracted the habit of carrying the head stiffly. I don't believe I could turn my neck if I wanted to."

After years of keeping the neck and throat rigid, the double chin begins to appear. The natural neck should be long and slender. It should be smallest around the middle, or just where one button's collar, tapering gently toward the head and toward the shoulders. The chin should be round and firm, and there should not be more than one chin. It should not be crooked or prominent, and it should certainly not be fat.

The crooked chin is another story. It comes from missing teeth, which in time will draw the mouth to draw to one side.

It was only performed under the stated conditions, and the patient underwent its rigors with the same fortitude as at first, recuperating so that she was able to return to her home last week to complete her convalescence.

When Miss Doe's relatives came to see her there was a consultation over the situation and the family physician, an old-fashioned practitioner, was informed of what had happened. He was wild at the story. Nothing like it, he declared, ever happened in his professional career, and the charge was extortionate. But the relatives concluded that as things had gone so far, and as the case was so serious, it was better to make no fuss that might injure the patient, and the bill was paid and the second operation agreed to.

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WHEN SIMPLICITY ENDED AND NERVOUS PROSTRATION BEGAN.

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The Extraordinary Sale Still Continues.

F. Booss & Bro.

HIGHEST AWARD. INCORPORATED. GOLD MEDAL. MAKERS, IMPORTERS AND EXPORTERS OF FINE FURS.

Our immense stock shows very little depletion, notwithstanding the very large demand we have had during the past week. We still have large quantities of the very latest designs in ALL FURS, which we will sell

at ONE-THIRD the ORIGINAL PRICE. Genuine Sealskin Coats will be sold from \$100 up.

Russian Sable Sets from \$150 up. Hudson Bay Sable Sets from \$100 up. Will Be Sacrificed.

Near Seal and Electric Seal Coats (Plain or trimmed)

at LESS than ONE-HALF FORMER VALUE. Boas and Muffs

of various descriptions, of which the sets have been broken, will be sold FOR A SONG, so to speak.

Nothing in the Fur line has ever been offered to the public to equal in scope the greatness of this Sale, which is BONA-FIDE.

DOWNTOWN STORE, 449 Broadway, Between Grand and Howard Sts. Goods delivered out of town FREE for this sale. Telephones—385 Spring.

CURE OF THE DOUBLE CHIN.

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Then the chin grows crooked until the face is three corners instead of oval.

Women who wear low necked gowns usually have perfect throats. The reason for this is that they spend a greater part of the time with the throat exposed, and it has a chance to be exercised and to keep its shape.

In the morning such a woman wears a negligee that is neckless. In the afternoon she puts on a neckless dinner gown, and if she goes to ball or opera she wears a low necked gown. Her throat is exposed almost all the time. Only for a few hours in the middle of the day does she wear the tailor made gown with its high neck or the choking reception dress.

There is a latent protest against the choking gowns for any time of day, and not a few women are wearing the Dutch neck, which is fastened without a button, and which permits of the loose flying boa, or the little silk ruffle, or something trivial in the way of neckwear or the lace fold. There are ways of letting your throat breathe without being unconventional in dress, and women are studying them out.

The woman who feels a double chin coming must learn to carry her head up. This is difficult. She must lift her chin as if it were a weight.

At first her neck will ache, and she will feel as though she were going through a hard task before her, but she can work out her own salvation. She must begin by loosening her neckbands and work with her throat exposed.

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of a foreign trip is a scrapbook filled with reminders of the journey.

One girl in the city, who has travelled all over the world, has several scrapbooks. She keeps not only mementoes of the voyage over and back, but also mementoes of importance, cards of noted persons she has met, photographs of places of interest, passports and knickknacks of any sort which might have value in a reminiscent way.

Trying to evade paying for a meal check may be a man's trick, but hardly a woman's. Certainly it was the last thing that would have been expected of two nice, motherly looking women, past middle life, who recently ate a hearty breakfast at a restaurant in the city.

Their genial, benign countenances as they entered the place seemed to carry a benediction with them. Each was ordered a meal and seemed to enjoy the repast thoroughly.